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old coverings are never removed. they have, in most of their squares, eight, ten and twelves coverings, laid one upon the other.

"The squares are generally made to face the east, west, north and south. The centre cabin, on the east side,[88] is always allotted to the beloved, or first men of the town, and is called the beloved seat. Three cabins, on the south side, belong to the most distinguished warriors; and those on the north side, to the second men, etc. The west side [89] is appropriated to hold the lumber apparatus used in cooking black-drink, war-physic, &c. On the post, or on a plank over each of the cabins, are painted the emblems of the family to whom it is allotted, to wit: the buffalo family have the buffalo painted on their cabin; the bear has the bear, and so on.

"Up under the roofs of the houses are suspended a heterogeneous collection of emblems and trophies of peace and war, viz: eagles' feathers, swans' wings, wooden scalping knives, war-clubs, bundles of snake-root war-physic, baskets, etc.

"Such posts and other timbers about the square as are smooth enough to admit of it, have a variety of rude paintings of warriors' heads with horns, horned rattlesnakes, horned alligators, etc.

"Some of the squares in the red or war-towns, which have always been governed by warriors, are called painted squares, having all the posts and smooth timber about them painted red, with white or black edges. This is considered a peculiar and very honorary mark of distinction. Some towns also have the privilege of a covered square, which is nothing more than a loose scaffolding of canes laid on poles over the whole of the area between the houses. Whence these privileges arose, I could never learn; and it is a doubt with me if they know themselves.

"Travelling Indians, having no relations in the town, often sleep in the public square as they are passing on their journey. This is one of their ancient rites of hospitality. And poor old men and women, suffering for want of clothes, are entitled to sleep in the hot-houses of the town they live in, if they please.

"The square is the place for all public meetings, and the performance of all their principal warlike and religious ceremonies.

"If a man dies in the town, the square is hung full of green boughs as tokens of mourning; and no black-drink is taken inside of it for four days.

"If a warrior or other Indian is killed from any town having a square, black-drink must be taken on the outside of the square; and every ceremony in its usual form is laid aside until satisfaction is had for the outrage.

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[88] This should read "west side" unless the square Swan is describing was different from all others except that of the Alabama.

[89] Or east side (?); see preceding note.

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344 [623] cilhouse where the mico, chiefs, and warriors, with the citizens who have business, or choose to repair thither, assemble every day in council, to hear, decide and rectify all grievances, complaints and contentions, arising betwixt the citizens; give audience to ambassadors, and strangers; hear news and talks from confederate towns, allies or distant nations; consult about the particular affairs of the town, as erecting habitations for new citizens, or establishing young families, concerning agriculture, etc. This building is somewhat different from the other three: it is closely shut up on three sides, that is, the back and two ends, and besides, a partition wall longitudinally from end to end divides it into two apartments, the back part totally dark, only three small arched apertures or holes opening into it from the front apartment or piazza, and little larger than just to admit a man to crawl in upon his hands and knees. This secluded [778] place appears to me to be designed as a sanctuary[a] dedicated to religion, or rather priest craft; for here are deposited all the sacred things, as the physic pot, rattles, chaplets of deer's hoofs and other apparatus of conjurations; and likewise the calumet or great pipe of peace, the imperial standard, or eagle's tail, which is made of the feathers of the white eagle's tail (Vultur sacra) curiously formed and displayed like an open fan on a sceptre or staff, as white and clean as possible when displayed for peace, but when for war, the feathers are painted or tinged with vermillion. The piazza or front of this building, is equally divided into three apartments, by two transverse walls or partitions, about breast high, each having three orders or ranges of seats or cabins stepping one above and behind the other, which accommodate the senate and audience, in the like order as observed in the rotunda. The other three buildings which compose the square, are alike furnished with three ranges of cabins or sophas, and serve for a banqueting-house, to shelter and accommodate the audience and spectators at all times, particularly at feasts or public entertainments, where all classes of citizens resort day and night in the summer or moderate season; the children and females however are seldom or never seen in the public square.

344 ● 532 "The pillars and walls of the houses of the square are decorated with various paintings and sculptures; which I suppose to be hieroglyphic, and as an historic legendary of political and sacerdotal affairs: but they are extremely picturesque or caricature, as men in variety of attitudes, some ludicrous enough, others having the head of some kind of animal, as those of a duck, turkey, bear, fox, wolf, buck, etc., and again those kind of creatures are represented having the human head. These designs are not ill executed; the outlines bold, free and well proportioned. The pillars supporting the front

[a] "Sanctorum or sacred temple; and it is said to be death for any person but the mico, war-chief, and high priest to enter in, and none are admitted but by permission of the priests, who guard it day and night."—Bartram.

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or piazza of the council-house of the square, are ingeniously formed in the likeness of vast speckled serpents, ascending upwards; the Ottasses being of the snake family or tribe." [86]

Taitt's description, referring particularly to Tukabahchee, is brief but to the point:

"The Square is formed by four houses about forty feet in Length and ten wide. Open in front and divided into three different Cabins each. The seats are made of Canes Split and worked together raised about three feet off the Ground; and half the width of the House, the back half being raised above the other about one foot; these Cabins serve for beds as well as seats in Summer." [87]

January 31, 1842, General Hitchcock visited the Tukabahchee Square, in what is now Oklahoma, and gives the following description:

"The *Square* consists of four shed roofs forming a rectangle 20 paces on a side within. Each roof is closed on three sides to the ground, the fourth or inner side being open for counsellors to sit in, where mats are spread made of cane for seats. The four sheds are separated on their angles 4 or 5 paces for entrance and egress and they are situated so that diagonals of the Square are nearly upon the meridian line and at right angles to it. The 3 sides of the sheds which are closed are closed with mud and are raised about 6 feet, the open front inside being a corresponding 6 feet. Each shed is divided into three parts by a partition raised only about elbow high to one in a sitting posture. Upon each partition there are two earth bowls about a foot in diameter in which live coals are placed during the council for the grave counsellors to light their pipes by.

"One of the sheds is appropriated, or two parts of the three into which it is divided, to the preservation of articles used in the preparation and drinking of the 'black drink.' The most curious part of the preparation at the Square is at the west angle a few feet from the angle outside." [88]

Another description, probably applying to the Coweta Square, is furnished by Milfort and will be found in the chapter on Creek government.[89] Still another is contained in the Creek origin myth related to Gatschet by Ispahihtcs of Kasihta and refers to that town. The dimensions given are greater than those included in the descriptions of Hawkins, Taitt, and Hitchcock. Adair gives the size of the central section of the west bed as 9 by 7, which would indicate that the entire bed was not more than 30 feet long.

Attention should be called to the inclosed space behind the chief's [illegible]d mentioned by Hawkins and Bartram, and also by Adair who styles it "the holy of holies" and says regarding it: "As the Jews had

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[86] Bartram, Travels, pp. 483-484.
[87] Taitt in Mereness, Trav. in Am. Col., p. 502.
[88] Hitchcock, Ms. Notes.
[89] See pp. 311-313.

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Figure 98 is an outline of this square as it existed in 1912.

Plate 2, *a*, gives a general view of the ground from the southwest; Plate 6, *a*, shows the West or Chiefs' bed from the southern end; Plate 6, *b*, is a view taken through the center of the square from the south; and Plate 6, *c*, shows the permanent parts of some of the surrounding camps.

Figure 99 is based on information furnished by the miko of Mikasuki, who stated that before the white people and the Coweta Indians burned their square, back in the east, the clans occupied certain definite seats, but they do so no longer. Besides the chiefs mentioned in the plan there is a third belonging to the Potato clan and presumably sitting with them.

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Figure 100 shows the same ground. The items entering into the sketch are from several different informants.

The plan of the Mikasuki square ground as I found it in 1912 appears in Figure 101.

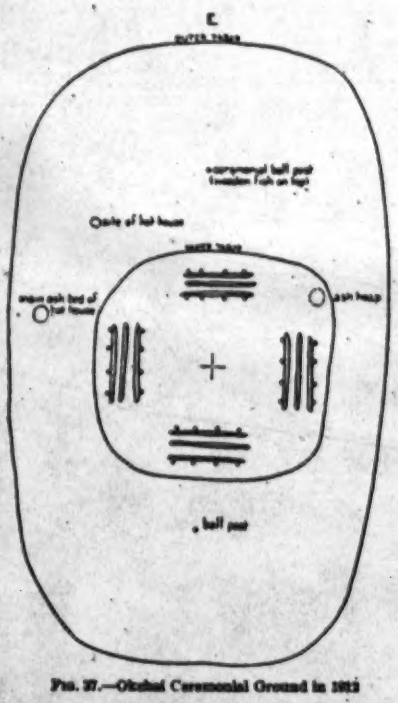

FIG. 37.—Okchai Ceremonial Ground in 1912

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From Swan's description of the Creek square already given we learn that that part of a bed occupied by a certain clan was marked with a painting of the clan animal.[6] Adair states that the clans had symbols or signatures but he does not connect them with the square grounds.[7] He informs us, however, that clan marks were associated with the burial scaffolds of the Choctaw,[8] and he describes at some length the paintings he had seen about several other squares, though without mentioning that any of these referred to clans. His account is as follows:

"I have seen in several of the Indian synhedria, two white painted eagles carved out of poplar wood, with their wings stretched out, and

[6] See p. 332. [7] Adair, Hist. Am. Inds., p. 15. [8] Ibid., p. 184.

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raised five feet off the ground, standing at the corner, close to their red and white imperial seats; and, on the inner side of each of the deep-notched pieces of wood, where the eagles stand, the Indians frequently paint, with a chalky clay, the figures of a man, with buffalo horns—and that of a panther, with the same colour; . . . an established custom, both religious and martial, among them . . . obliges them to paint those sacred emblems anew, at the first fruit-offering or the annual expiation of sins. Everyone of their war-leaders must also make three successful *wolfish campaigns*, with their reputed holy

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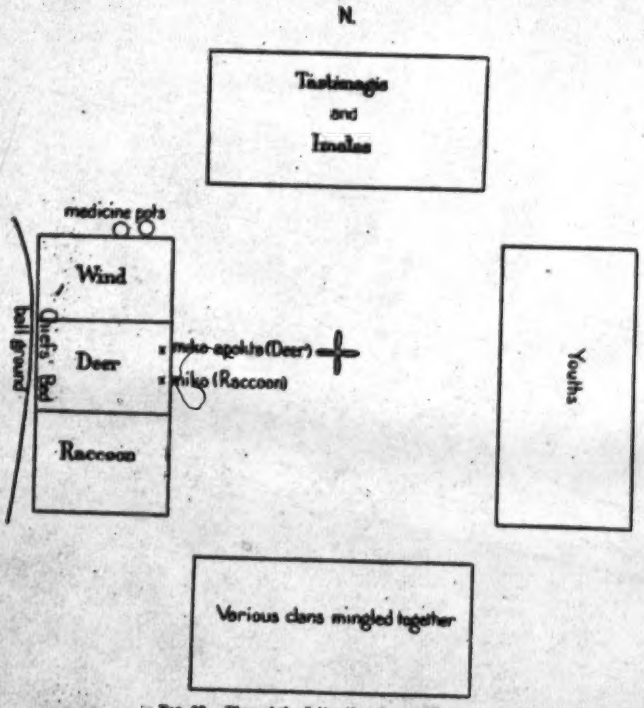

FIG. 38.—Plan of the Lăngălga Square Ground

ark, before he is permitted to wear a pair of a young buffalo-bull's horns on his forehead, or to sing the triumphal war song, and to dance with the same animal's tail sticking up behind him, while he sings *Yo Yo*, etc. . . .

"Near to the red and white imperial seats, they have the representation of a full mooff, and either a half moon, or a breast-plate, raised five or six feet high at the front of the broad seats, and painted with chalky clay; sometimes black paintings are intermixed."[9]

[9] Adair, Hist. Am. Inds., pp. 30-31.

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According to the late Judge James R. Gregory, who belonged to the town of Okmulgee, each tálwa, or at least each of the more important of them, anciently had a special emblem entirely distinct from the totems of the clans. He stated that the Coweta emblem was a wooden eagle marked like a spotted eagle and with blood dripping from its mouth. Whenever an important council was to be held it was brought out and set up in the ground in front of the miko's seat, facing east. The Tukabahchee emblem was an alligator, and the

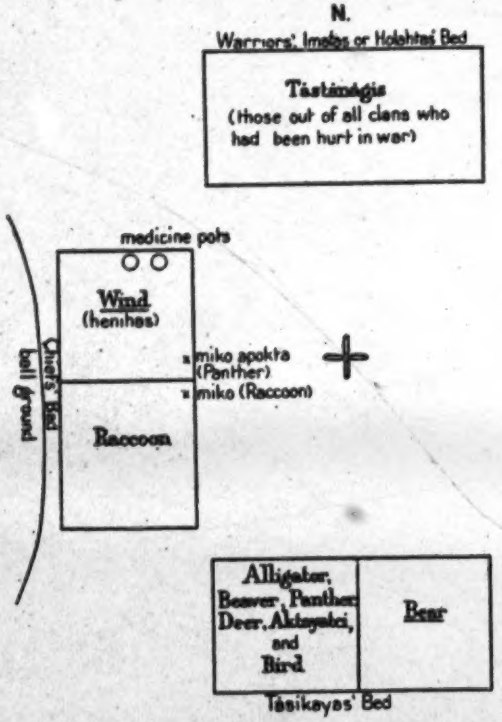

FIG. 44.—Plan of the Square Ground of Koasati No. 2

four front posts of the miko's bed in the Tukabahchee square were carved in the shapes of alligators. Mr. Gregory showed the writer a stone pipe carved by an old Tukabahchee Indian, on which was an alligator in bold relief represented crawling around it toward the bowl. The Koasati emblem was the gar. The four front posts of the miko's bed in the Koasati square were carved to represent garfishes, and a large figure of a gar was carved out of wood and used in dances. At Atasi the snake was used and the four front posts of the Chiefs' bed were in the same way carved into the forms of snakes.

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This is both interesting and important, and it is in line with what we know regarding the tribes living along both the lower and the upper courses of the Mississippi River. At the same time I have so far been unable to obtain confirmation of this from other Creeks. Of course, Bartram tells us that in his day the posts of the Chiefs' bed at Atasi were carved to resemble snakes, but this can not be accepted as confirmatory evidence because Judge Gregory was perfectly familiar with the writings of Bartram and other early authors. The Alabama and Koasati Indians of Texas claimed some particular right

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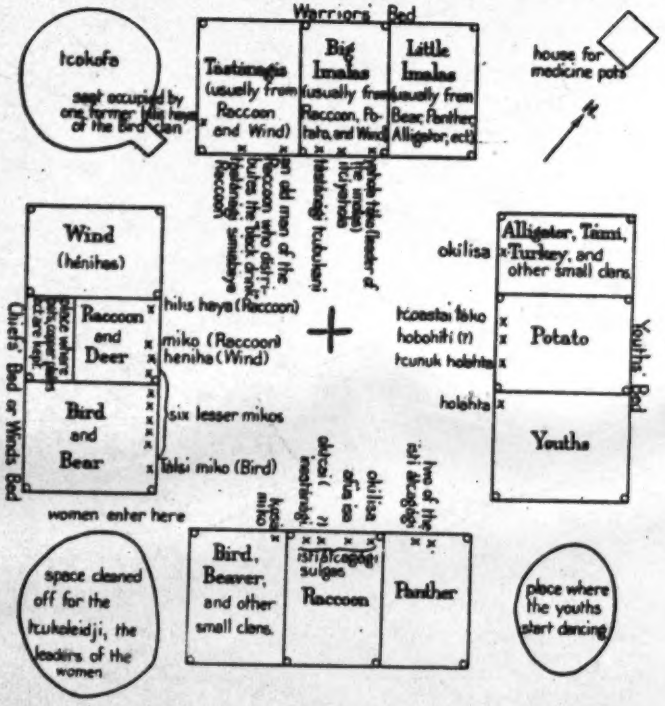

FIG. 45.—Plan of the Tukabatchee Square Ground (I)

to the garfish, but I have not secured sufficient evidence regarding this to be sure of the nature of their claim. On a previous page I have had occasion to note that the Indians of the Fish Pond towns place wooden fish at the tops of their ball posts, but according to their own explanation this mark is merely suggested to them by the town name. The Eufaula Indians have a wooden eagle in the same place, but they say that this is because the eagle is emblematic of the United States. The other towns all use skulls of horses or cows, which are said to be without significance of any kind.

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In line with the wooden eagle of Coweta mentioned by Judge Gregory is the wooden statue of a human being which Adair informs us existed in his day in "the head war town of the upper Muskohge country." Tukabahchee is the head war town of the Upper Creeks to-day, but in Adair's time it may have been Ŀiwahali or Atasi. Adair's words are as follows:

"There is a carved human statue of wood, to which, however, they pay no religious homage. It belongs to the head war town of the upper Muskohge country, and seems to have been originally designed

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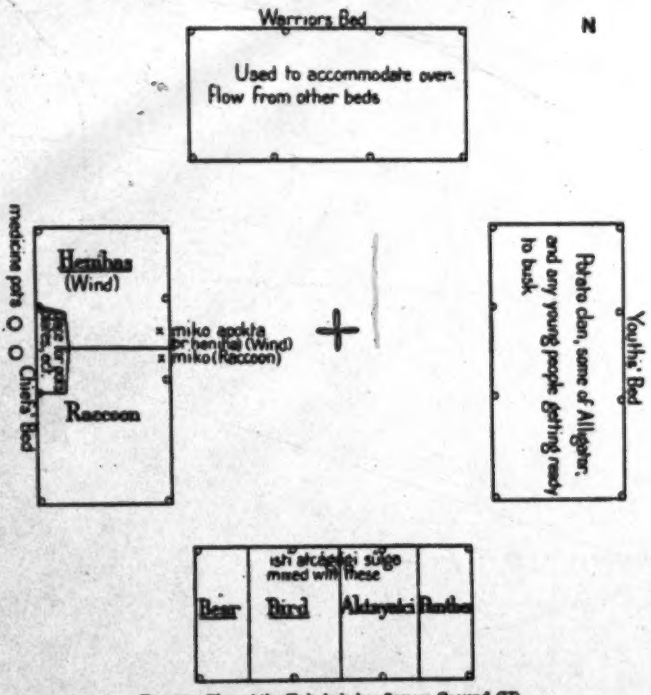

FIG. 46.—Plan of the Tukabahchee Square Ground (II)

to perpetuate the memory of some distinguished hero, who deserved well of his country; for, when their *cusseena*, or bitter, black drink is about to be drank in the synhedrion, they frequently, on common occasions, will bring it there, and honour it with the first conch-shell-full, by the hand of the chief religious attendant: and then they return it to its former place. It is observable, that the same beloved waiter, or holy attendant, and his coadjutant, equally observe the same ceremony to every person of reputed merit, in that quadrangular place. When I past that way, circumstances did not allow me to

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621 •532 view this singular figure; but I am assured by several of the traders who have frequently seen it, that the carving is modest, and very neatly finished, not unworthy of a modern civilized artist." [11]

[302] According to some informants the people of each tálwa formerly had distinctive face paintings, and there were men in every town particularly skilled in applying these. The design for Tuskegee was as shown in the cut (fig. 102).

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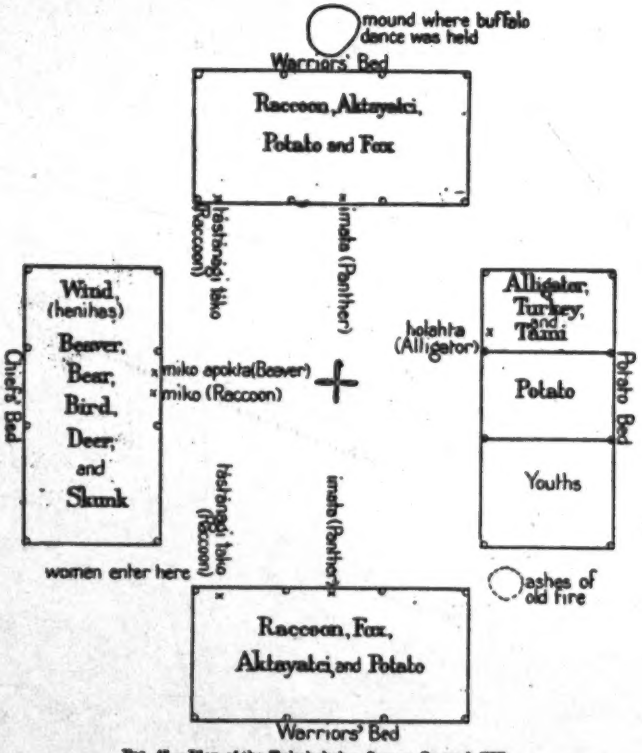

FIG. 47.—Plan of the Tukabahchee Square Ground (III)

621 A word may be quoted from Stiggins regarding the feeling of unity which subsisted within each town.

"The towns people were frequently assembled at their town house or square in order to keep them united, for the harmony subsisting among the people of a town is noted and seems to be cemented by an affection as strong towards each other as the sons of Jacob of old in their association. As the usages and customs of every town are similar and the men all know the unity and sympathy of a town

[11] Adair, Hist. Am. Inds., pp. 22-23.